SYNOPSIS

OF

TITLE:*The Representation of Space in the Ecopoetry of Juliana Spahr, Alice Oswald and John Kinsella.*

SUBMITTED BY: SudesnaSom

COURSE: Ph.D. (English Literature)

INSTITUTION: Visva-Bharati

DEPARTMENT: D.E.O.M.E.L (BhashaBhavana)

REGISTRATION NO.– VB-1861 of 2015-16

The Representation of Space in the Ecopoetry of Juliana Spahr, Alice Oswald and John Kinsella.

Nature and its multidimensional relationship with human civilizationhave found expression in different ways since time immemorial. But in this 21st century, globalisation, industrialisation, increasing human population and relentless exploitation of natural resources introduced us to a new set of environmental dilemmas, hitherto unprecedented in the history of human civilisation. Environmental problems like Ozone depletion, species extinction, global warming, climate change etc. are now threatening the very existence of life on our earth. In such a crisis period, as more and more poets started to voice their thoughts regarding the environmental issues, the need for a more flexible and dynamic paradigm of poetry became unavoidable. It is from this need, ecopoetry, a highly experimental, interdisciplinary branch of environmentalpoetry, came into existence. A new generation of 'nature poets' with an admirable sense of environmental morality and responsibility, recognised ecopoetry to be a more accurate as well as a more effective medium to address contemporary environmental issues in an innovative and subversive way. Dedicated to explore the twilight zone where nature and culture merge against the

background of a kaleidoscopic relationship between nature and its inhabitants, ecopoetry aspires to provide a new poetic way to cope with the present day crisis. This comparatively younger field of avant-garde poetry that took its impetus from ecocriticism, is continually evolving and incorporating aspects from different branches of study. Such a burgeoning field needs a thorough exploration. Among the contemporary poets who deal exclusively with environmental issues, Juliana Spahr from America, Alice Oswald from Britain and John Kinsella from Australia occupy a special place. Their ecologically conscious poetryis not only redefining the relationship between nature and humans but also striving to change the traditional romantic perspective towards nature. My endeavour will be to explore a few seminal worksby the above mentioned poets and find out whether their works can be included within themultidimensional, interdisciplinary field of ecopoetry, if so, then how they subvert, deviate from and enrich this particular field and carry forward the tradition established by previous generation of writers. I would also like to focus on how these three poets from three different corners of the world through their unique treatment of place, space and landscape, successfully infuse their works with multiple nuances and issues that not only extend the scope of this fluid field called ecopoetics but also open up a new horizon of opportunities and creative discussion.

Ecopoetry, in spite of being one of the most colourful and innovative fruits of contemporary literature, remained unexplored by the literary scholars, for a considerable amount of time. Things started to change only recently when eminent critics like Jonathan Bate, Lawrence Buell or LeonardScigajstarted to examine ecopoetry closely and by exploring its scope, traits, expectations and thrust areas established a considerable theoretical grounding. Though ecopoetry,is essentiallyan ever changing field,a definite theoretical approach undoubtedlyhelps to understand the nuances of this protean offspring of environmental poetry.

If we try to address the theoretical matrix of ecopoetics, then the first question that we must face is what ecopoetry actually is? The root of present day ecopoetry can be traced back to what we usually label as ‘nature poetry’.Nature poetryhas a long heritage of celebrating nature and its life force in an effusive romantic manner in the history of English literature. If in England we had Romantic Nature poets like Wordsworth or Keats, in America, too Transcendentalist poets like Ralph Waldo Emerson, Margaret Fuller and Henry David Thoreau were writing about the infinite resources of nature and its deep connection with human beings in an overtly romantic way. Now in the present context, such a naïve celebration of nature’s beauty and bounty cannot suffice because now nature is not an unending, permanent source of sustenance, enjoyment and

education. Now nature is in crisis. With the so called progress of civilisation and science we have destroyed our source of life heedlessly and along with many other species, put our own existence at risk. The close connection, the special bond are now falling apart. For the first time in human history, no such thing as unadulterated, pristine nature exists in our planet. Every region is affected by global warming or some other human generated problems like toxic waste or toxic radiation. Rachel Carson, in her ground breaking book *The Silent Spring*, predicts of a world where nothing will remain as it has been from time immemorial. As a result of such a growing ecological consciousness and concern about our muchabused of nature a new poetic voice called ecopoetry emerged.

Ecopoetics, to put it simply, is the art of writing poetry that concentrates on the interdependent nature of the ecological relationship that exists between human and environment. Jonathan Skinner, the editor of the groundbreaking journal *Ecopoetics* , points out that-

> Eco here signals- no more, no less- the house we share with several million other species, our planet Earth. "Poetics" is used as *poesis* or making, not necessarily to emphasize the critical over the creative art (nor vice versa). Thus: ecopoetics, a house making. (Skinner, 7).

Etymologically also, the prefix 'Eco' derived from the Greek 'Oikos' refers to 'house', 'hearth' or 'place of dwelling' while

‘Poesis’, another Greek words means ‘making’ or ‘creation’. Hence, ecopoetics promotes making or crafting poetry that propagates a peaceful coexistence with an awareness of and respect for the holistic relationships between human and nonhuman inhabitants of the Earth. It is indeed a mean of making the world habitable through poetry.Ecopoetics that aims to broaden the boundaries of our perception and to give nature a voice, humbly acknowledges the havoc that we already have wrecked on nature and aspires to mend the gap between nature and culture. Ecopoetry, unlike the traditional nature poetry, does not represent nature merely as a backdrop for the evolution of greater human consciousness. Ecopoetry, rather takes place more in the realm of experiment and thereby challenges mainstream, anthropocentric nature poetry. This innovativeness and a sense of responsibility combine to transform ecopoetics into what Christopher Arigo calls, ‘a site of resistance’ (Arigo, 3). Essentially interdisciplinary in nature, ecopoetry incorporates the characteristics and moves beyond the boundaries of multiple other disciplines. Hence the zone in which ecopoetics is situated, to borrow from Biology, can be called an ‘ecotone’. An ‘ecotone’ refers to the area between different ecosystems, which exists only between two or more ecosystems. So, an ‘ecotone’ practically is the edges of ecosystems. In a similar way, ecopoetics too is located at the edge of multiple disciplines and on the cutting edge of creative production and ecological

morality. Though ecopoetry , by demanding an equal space for both the human and non human nature, challenges the very tradition of anthropocentric poetry, ecopoetry does not promote the rather naïve demand to go back to nature. It rather reminds us that we can never afford to be completely forgetful of nature. Civilisation, the inventions of science and the natural world of trees and birds both can exist as parts of the same ecosphere. The contemporary ecopoems do not use 'nature' or 'natural world' as a mere reference point. They do not display nature only as a construct. They actually are acutely aware of their greater role in the context of a larger ecosystem which consists of literature and the world outside its purview. A consciousness of its larger role and function is the very theme of contemporary ecopoems. Ecopoems vary in their representations or reference points along with the cultural and ecological background of their production, yet ultimately they emerge as a unified whole because they all incorporate the intrinsic characteristics mentioned earlier. While analysing the works of my selected poets whom I mentioned earlier, I would like to exploit this complex theoretical matrix.

Ecopoetry that explores the relationship between nature and man, dwells extensively on the various functions of natural space that we share with thousands other species. By creating an awareness of the natural space that surrounds us, ecological poetry aims to re-establish the intrinsic bond between nature and

culture. Ecopoets, by emphasising the biological, spiritual, ideological and mythical relationships with our surroundings, aim to create an environmental consciousness and ecological responsibility that alone can avert the present environmental crisis. Therefore to understand ecopoetics one must understand the subtle nuances of space as explained by cultural geography. According to the concept of cultural geographers like Yi-Fu-Tuan, as also explained by Bryson, 'to create place' and 'to value space'(Bryson, 101) are the two most important driving forces of human life. A clear conception of space and place is of utmost importance if we want to reconnect ourselves with our environment. In this context one must remember that 'place' and 'space' are two essentially different concepts. While 'space' is an abstract idea, a concept, 'place' is much more specific and particular. With gradual familiarisation and identification, 'space' can change into 'place'. Hence, place is that enclosed space with which one has established a special, individual bond. Strongly related with this idea of space is the concept of home. Ecopoetry which is a veritable process of 'house making' (Skinner,5), can be defined as a poetic articulation of this sense of place, as Linda Russo calls, 'emplaced writing' (Russo,2). The way ecopoets transform 'space' into 'place ' through their poetic representation of a geographical locale is a highly interesting and little explored area. Beside addressing contemporary environmental issues, ecological poetry also

attempts to unearth the reasons behind the continuous degradation of connection between environment and mankind. From the cultural geographical perspective we can detect a looming sense of ‘placelessness’within the modern human society which indirectly promotes an aggressively anthropocentric mode of existence. But we must not forget that ‘space’ which is often considered to be the opposite of ‘place’ cannot be equated with ‘placelessness’. According to cultural geographers like Yi-Fu-Tuan, ‘space’ has its own value and function. Just as a sense of place is necessary, an awareness of space also cannot be compromised. One completes and compliments the other. A balanced relationship between ‘place’, ‘space’ and those who inhabit it, a comprehensive environmentally responsible poetry can emerge. Thus the cultural geographical concept of ‘space’ and ‘place’ can be used as a potential tool to comprehend the various ramifications of the field I have chosen to explore.

To study the Subtletiesof the ever- growing, ever-changing field of ecopoetics,with a special emphasis on the representation of space, place and landscape, I must take into account the contemporary creative works produced by poets who though belongs to the same time frame but writes from widely different cultural and ecological backgrounds. For this purpose, I have decided not to include long established,

legendary American ecopoets like Gary Snyder, W.S. Merwin or Wendell Berry whose ecologically conscious poetry ushered in a new age in the realm of American Nature Poetry.My focus rather is on the next generation of environmental poets who assimilated and moved beyond the teachings of their previous generation. To investigate how these poets contributed in making this sort of eco-ethical poetry more than a mere American phenomenon and enriched this field by infusing the uniqueness of their own ecological and cultural heritage, I have decided to take three contemporary poets from three different countries. Besideexploring how their poetry in spite of their individuality is woven together with the common thread of love and care for the nature, I would also like to study how they use and represent ‘space’, ‘place’ and landscape in their unique poetic utterance. Since it is impossible to work with too many texts, I have decided to restrict my study within the limit of four anthologies. A very brief introduction of my primary texts along with their writers will help to clarify the reason behind choosing them.

This Connection of Everyone with Lungs published in the year 2005 by American poet and activist Juliana Spahr is the first work I would like to discuss about. This deeply evocative, expansive yet profound collection of poems depics its time with a staggering earnestness. In stead of avoiding environmental crisis of the time, the poems of this volume delve deep and

strive to make a difference. Spahr's poetry has that direct, straight forward yet extremely poetic attitude towards present day environmental crisis which is the hallmark of contemporary eco-ethical poetry. In a very experimental manner Spahr exploits varied forms like traditional love poems, news flash, elegy etc. Apart from its style, range and powerfulness what makes the poems of this volume unparalleledis its treatment of space. Like a master manipulator, Spahr uses her unique concept of space to emphasize the connection and bond between every living organism. All these reasons along with others inspired me to choose *This Connection of Everyone with Lungs* as one of my primary texts.

Alice Oswald, a poet of singular talent and ecological consciousness is one of those very few British poets whose work infinitely enriched the long tradition of British Nature Poetry by addressing contemporary environmental issues and introduced us to a cutting edge, ecologically conscious brand of poetry. Published in the year 2002, her second collection of poetry, titled *Dart*, won T.S.Eliot prize and drew critical attention for its novelty. In a series of poems the volume tells the story of the river Dart in Devon from a variety of perspective. In an attempt to give the river a voice, Oswald composes poetry that flows and changes like the protean river itself. Saturated with myths, memories and a deep love for the river, the poems of this volume not only celebrate multiple voices but also tell a story by

following the river from its source to the sea. The way the anthologygive nature a voice, the way it transforms a river and the landscape surrounding it into a space that ultimately serves to develop the readers' ecological responsibility makes it a text worth exploring.

Australian poet John Kinsella's environmentally conscious poetry by the virtue of its intrinsic ingenuity placed Kinsella among the leading environmentally oriented creative writers of present time. A champion of 'international regionalism', Kinsella introduced a new brand of green poetry that celebrates a deep connection with the age old traditions, varied landscape and rich biodiversity of his country. As an environmental activist, kinsella, promotes a more eco-friendly life style and uses poetry as a potent tool against environmental abuse. His two most famous anthologies, *The New Arcadia* and *Peripheral Light: New and Selected Poems* published in 2003 and 2005 respectively, delve deep into the complex matrix of nature-culture relationship. While *The New Arcadia* dwells mainly on Australian landscape and represents the pastoral tradition in a subversive and precise manner, *Peripheral Light: New and Selected Poems* focuses largely on the havoc we already have wrecked upon nature. Topical yet universal, the poems of these two volumes deal mainly with Australian tradition, landscape and ecological problems ultimately transcend the boundary of a particular country and serve to clarify the overall picture of

today's environmental crisis, throughout the world, most vividly. Because of their wide range, authenticity, and a radical treatment of ecological issues, I could not help but to incorporate them among the primary texts that I will use for my research works.

Thus as we can comprehend that these four works by three poets, differ greatly in their treatment of theme, tone and style from each other. Yet, while retaining their individuality, these texts are bound by threads of commonalities and ultimately emerge as a unified whole.

My goal is to study the trajectory/global trend of contemporary eco-ethical poetry by using the theoretical tool of ecopoetics and to analyse them with the purpose of finding out whether we should incorporate these cutting edge poetrywithin the corpus of an experimental, avant-garde group called ecopoetry. Along with this, I intend to study the representation of space, place and landscape in the above mentioned works through the theoretical lens of cultural geographer Yi-Fu-Tuan and find out how their representation actually helped to achieve these writers their goal of introducing a new brand of ecologically conscious poetry that successfully addresses the environmental issues of 21st century.

Though literary representations of nature as a source of beauty, peace and harmony can be traced back to 3rd century B.C , in Theocritus's pastorals, the dominant religious,

philosophical and ideological approaches towards environment have always remained deeply 'anthropocentric' in Western civilisation. The popular genre of nature writing, flourished greatly during the 18th and 19th century, represents nature mainly from an anthropocentric point of view. With the advent of rapid industrialisation and urbanisation towards the end of the 19thcentury, writers like Thoreau, Muirhead and many others started to write about the inevitable crisis that such merciless exploitation of natural resources would lead mankind to. In the later half of the 20th century, two groundbreaking books – *A Sand County Almanac* (1949) by Aldosterone Leopold and *Silent Spring* (1962) by Rachel Carson, radically changed the picture and forced the world to pay attention to the ongoing environmental crisis. Ecocriticism, a theoretical framework dedicated to explore the relationship between the environment and the human beings, came into existence against this background. A very subversive and very innovative offspring of ecocriticism is ecopoetics. Hence *The Ecocriticism Reader : Landmarks in Literary Ecology* (1996) an anthology that gave ecocritical movement its impetus in a series of scholarly essays plays an important role to provide some basic conceptions about modern environmental studies. Australian philosopher John Passmorels book titled *Man's Responsibility for Nature : Ecological Problems and Western Traditions,* though published as early as in 1974, surveys the anthropocentric world view of

the western world and argues in favour of being more responsible towards environment that sustains mankind. Two other books,*Imagining the Earth : Poetry and the Vision of Nature* (1996) and *Green Voices : Understanding Contemporary Nature Poetry* (1995) written by John Elder and Terry Gifford respectively, very significantly try to trace the long tradition of nature poetry and endeavour to place contemporary nature poets into this tradition. Thus these seminal books though do not dwell on ecopoetics per se, they provide the theoretical and philosophical underpinnings absolutely necessary to understand the origin, scope and ramifications of what we call ecopoetics.

Books that examineecopoetry thoroughly as a unique literary and theoretical expression propagated by a small group of ecologically conscious poets, are very few in number.Among them Leonard Scigaj's*Sustainable Poetry : Four American Ecopoets*, published in the year 1999,occupies a special place not only because this is the first book to explore ecopoetry but also because it discussedprominent ecopoets like Gary Snyder or Wendell Berry whose worksare literally the first of its kind. In this book Scigaj's, for the first time recognised ecopoetryas a distinct formand essentially different from environmental poetry or nature poetry. Though not as directly as Scigaj's, Jonathan Bates *The Song of the Earth,* published in 2000 approaches ecopoeticsfrom a different perspective. A detailed ecological study of the English literature, the book emphasises the

responsibility that contemporary ecopoets must take to save the world from destruction. In 2002, J. Scott Bryson published a collection of essays under the title *Ecopoetry :A Critical Introduction.* On the one hand the essays of this book try to define the boundaries, characteristics and principles of ecopoetry on the other hand expands the conventional boundary of environmental studies by including discourses of extinction, queer, genocide etc.These excellent works offer a clear picture of ecopoetics in theory and practice but they concentrated mainly on American ecopoetics. But today ecopoetics became a global phenomenon and poets from other countries also deserve critical attention. Ecopoets throughout the world need to be studied if we want to explore the complete trajectory of ecopoetics. It is in this very little explored area I intend to shed light through my research work.Since I would like to examine the representation of space and landscape in the works of the three ecopoets I have mentioned earlier and use the theoretical lens of cultural Geography,the work titled *West Side of Any Mountain : Place, Space and Ecopoetry*(2005) produced by J . Scott Bryson, would be of great help. This is a seminal study on ecopoetics and spaceand approaches the age old binary of nature and culture through the theoretical framework of cultural geography. This book, along with the theoretical works produced by Yi-Fu-Tuan, should provide necessary theoretical ground. From the above discussion we can come to the

conclusion that the specific field in which I intend to conduct my research work, is very little explored and opportunities to work in this area are infinite.

Though it is impossible to divide a full scale research work into specific chapters beforehand,a rough outline that will help to get a clear picture of the entire work can be drawn. In the introductory chapter I would like to discuss the area, scope and purpose of my work. The reason I chose to study contemporary ecopoetryfrom cultural geographical perspective would be included in this chapter. Then I plan to discuss the theoretical framework that would serve as use as the theoretical underpinning of my study. In this context I will also try to point out why I consider this paradigm to be perfect for analysing the four anthologies that I have decided to study. In the second chapter I would like to introduce American poetJuliana Spahrandher anthology titled *This Connection of Everyone With Lungs.*The representation and exploitation of space and landscape in her poetry along with the very nature and scope of them will be elucidated in this chapter. In the third chapter I aim to introduce Alice Oswald another contemporary ecologically conscious poet from the other side of Atlantic. A detailed discussion of her anthology *Dart*and the way she uses the landscape of Devon County through which the river flows will be the subject of this chapter. In the fourth chapter, my subject will be the poetry of John Kinsella who though by nationality is

an Australian, strongly advocates ‘international regionalism’. The way his two important anthologies that I have mentioned earlier,representa subversiveconcept of traditional pastoral and innovatively use Australian landscape to serve his purpose will be examined in this chapter. In the final chapter, the conclusion which will come out from the entire study will be discussed. The reason I have placed these three poets who differ widely from each other in style, theme, cultural and ecological backgrounds, within the same category will be explained here. Thus I intend to conduct my research work.

This is a brief synopsis of my proposed research topic.Within it’s limited scope, I have endeavoured to elucidate my topic, why I chose this topic and how I intend to develop my research work as well as the theoretical frameworks I would be exploiting in the course of my study. I hope to shed some light on the hitherto very little explored field of contemporary ecopoetry through my research.

Tentative Bibliography

Arigo, Christopher. "“Notes Toward an Ecopoetics: Revising the Postmodern Sublime and Juliana Spahr’s This Connection of Everyone with Lungs." *How 2* 3.2 (Summer 2008). Web. 7 Aug. 2015.

Barry, John. *Environment and Social Theory*. London and New York:

Routledge, 1999. Print.

Barron, Patrick. “Ecopoetics”. *The Greenwood Encyclopedia of American Poets and Poetry.* 2 (2005): 455-457. Web. 18 June 2015.

Bate, Jonathan. *The Song of the Earth*. London: Picador, 2000. Print.

---. *Romantic Ecology: Wordsworth and the Environmental Tradition*. 1991. London: Routledge, 2013. Print.

Brandt, Di. *Now You Care*. Toronto, ON: Coach House, 2003. Print.

Bryson, J. Scott, ed. *Ecopoetry: A Critical Introduction*. Salt Lake City: U of Utah, 2002. Print.

Buell, Lawrence. *Environmental Imagination: Thoreau, Nature and Writing, and the Formation of American Culture*. 1995. Cambridge, MA: Cambridge UP,1996. Print.

---. *The Future of Environmental Criticism.* Malden, MA: Blackwell Publishing, 2005. Print.

Carson, Rachel. *Silent Spring*. 1967. London: Penguin Modern Classics, 2000. Print.

Clark, Timothy. *The Cambridge Introduction to Literature and the Environment*. Cambridge, UK: Cambridge UP, 2011. Print.

David, Arnold, and Ramachandra Guha, eds. *Nature Culture Imperialism: Essays on the Environmental History of South Asia*. New Delhi: Oxford UP India, 1998. Print.

Durand, Marcella. "The Ecology of Poetry." *Ecopoetics* 2 (Fall 2002): 58-62. Web. 18 Nov. 2015.

Estok, Simon C. "Discoures of Nation, National Ecopoetics, and Ecocriticism in the Face of the US: Canada and Korea as Case Studies." *Comparative American Studies* 7.2 (June 2009): 85-97. Web. 15 July 2015.

Fisher-Wirth, A. & Street, Laura-Gray, eds. *The Ecopoetry Anthology*. San Antonio: Trinity University Press. 2013. Print.

Gadgil, Madhav, and Ramachandra Guha. *Ecology and Equity: The Use and Abuse of Nature in Contemporary India*. London: Routledge, 1995. Print.

Garrard, Greg. *Ecocriticism*. 2012. London and New York: Routledge, 2015. Print.

---. *The Oxford Handbook of Ecocriticism*. New York: Oxford UP, 2014. Print.

Glotfelty, Cheryll, and Harold Fromm, eds. *The Ecocriticism Reader:Landmarks in Literary Ecology*. Athens and London: U of Georgia Press, 1996. Print.

Guattari, Félix. *The Three Ecologies*. London and New York: Athlone Press, 2000. Print.

Guha, Ramachandra. *Environmentalism:A Global History*. New Delhi: Oxford UP, 2000. Print.

---. *The Unquiet Woods: Ecological Change and Peasant Resistance in the Himalayas*. New Delhi: Oxford UP, 1989. Print.

Heise, Ursula K. *Sense of Place and Sense of Planet: The Environmental Imagination of the Global*. Oxford: Oxford UP, 2008. Print.

Huggan, Graham, and Helen Tiffin. *Postcolonial Ecocriticism: Literature, Animals, Environment*. London and New York: Routledge, 2009. Print.

Kerridge, Richard. "Environmentalism and ecocriticism." *Literary Theory and Criticism.* Ed. Patricia Waugh. New Delhi: Oxford UP, 2006. 530-43. print.

Kinsella, John. *Peripheral Light: Selected and New Poems*. 2003.

New York: W.W. Norton, 2005. Print.

Lidstrom, Susanna, and Greg Garrard. "“Images Adequate to Our Predicament”: Ecology, Environment and Ecopoetics." *Environmental Humanities* 5 (2014): 35-53. Web. 2 Sept. 2015.

Morton, Timothy. *The Ecological Thought*. Cambridge, MA: Harvard UP, 2010. Print.

Oswald, Alice. *Dart*. London: Faber and Faber, 2002. Print.

Peacock, Laurel. "SAD in the Anthropocene: Brenda Hillman’s Ecopoetics of Affect." *Environmental Humanities* 1 (2012): 85-102. Web. 6 June 2015.

Pingping, Liu, and Glen Phillips. "Radical Pastoralism: John Kinsella's Great 'Pastoral Trilogy'" *Landscapes: The Journal of the International Centre for Landscape and Language* 3.1 (2013). Web. 14 Aug. 2015.

Plumwood, Val. *Feminism and the Mastery of Nature*. London: Routledge, 1993. Print.

Russo, Linda. "“Writing Within: Notes on Ecopoetics As Spatial Practice.”" *How 2* 3.2 (Summer 2008). Web. 4 Sept. 2015.

Scigaj, L. *Sustainable Poetry: Four American Ecopoets*. Lexington: University Press of Kentucky, 1999. Print.

Skinner, Jonathan, ed. *Ecopoetics* 1 (Winter 2001). Web. 10 June 2015.

---, ed. *Ecopoetics* 2 (Fall 2002). Web. 10 June 2015.

---, ed. *Ecopoetics* 3 (Winter 2003). Web. 12 June 2015.

Spahr, Juliana. *This Connection of Everyone with Lungs*. Berkeley: UC Press, 2005. Print.

Vohra, Harpreet. "Symbolism of the Mountains: A Study of Selected Poems of Mamang Dai." *The NEHU Journal* 11.1 (January 2013): 45-54. Web. 7 Nov. 2015.

Westling, Louise Hutchings. *The Cambridge Companion to Literature and the Environment*. Cambridge, UK: Cambridge UP, 2013. Print.

W illiams, Raymond. *The Country and the City*. 1973.Oxford: Oxford UP, 1975. Print.